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THE INKWELL

Week of November 13, 2014

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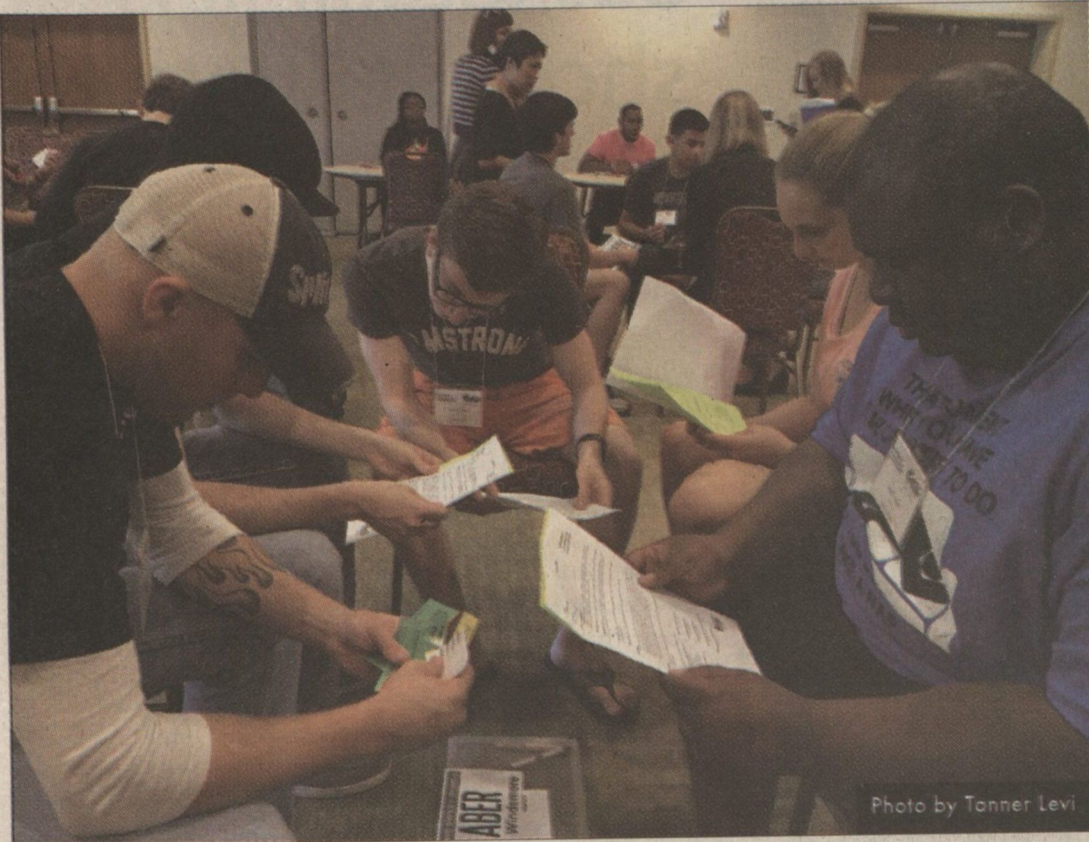


Photo by Tanner Levi

Poverty Simulation: A Crash Course in Human Empathy

By MELISSA HANCOCK

Students gathered for Step Up Savannah's Poverty Simulation on the second floor of the Armstrong Student Union on Nov. 7.

Senior history major Kristin Singleton decided to learn an uncomfortable lesson, "You start off given a label - like 34-year-old, African American, mother of two, and maybe a job if I'm lucky. Then, they give you a number disclosing how much money you have to spend, and how much money you do have." Singleton had to

figure out how to save money and pay off debts on a very small income and with extra mouths to feed.

Singleton and about 50 other students decided to participate in Step Up Savannah's Poverty Simulation as a part of the 2014-2015 Common Read week. Earlier in the week, Adam Shepard, author of Armstrong State University's current Common Read "Scratch Beginnings: Me, \$25, and the Search for the American Dream," came and spoke about his book and gave a book signing.

Nashia Whittenburg,

director of Multicultural Affairs, and other volunteers thought this was the perfect opportunity to bring in the Poverty Simulation kit in the same week to go with the common read: "There are 150 volunteers," Whittenburg said, "They help students throughout the simulation - from assigning them a role in a family, giving them situations to overcome on limited budgets, running services like transportation, EBT, WIC, and other services the impoverished community has

POVERTY | PAGE 6

Race, Gender, and Infant Murder in the Nineteenth-Century United States

By RANDEE MAY
STAFF WRITER

Dr. Felicity Turner, an assistant professor of History at Armstrong gave an hour long faculty lecture Nov. 7.

Turner expressed how and why infanticide (or infant homicide) became a trend in the nineteenth century.

"The talk is drawn from my book manuscript-in-progress, Narrating Infanticide: Gender, Race, and State Formation in Nineteenth-Century America," Turner said. "The inspiration for the book project is the picture, Margaret Garner, by Thomas Satterwhite Noble (1867), with which I begin my lecture."

Margaret Garner was a slave woman, who escaped slavery with her four children.

Garner crossed the frozen Ohio River to escape, and in order to spare her children of slavery, committed

infanticide. "Garner slit her three year old daughter's throat with a butcher knife," Dr. Turner explained.

The gruesome details left the audience cringing with disgust.

For black mothers of America, being bound by slavery was hell, but to witness their young babes being ripped from their arms and sold to slavery, was a fate worse than death itself.

Infanticide was an act of mercy and desperation.

Dr. Turner went on to explain how, "Abolitionists stated that infanticide was linked to race, specifically blackness."

It was believed that women were responsible for young souls and all mothers naturally love and protect their children. Infanticide was unnatural, and only when placed in situations of horror would a mother kill her child. It was the most extreme act of love.

The methods varied, from stuffing the children in outhouses to smothering them with pillows.

The argument being that in the absence of slavery, no mother would kill their child.

However, there were also free women who committed infanticide.

One student, Jasmine Tolbert, found a flaw in this theory, asking, "What about white women who committed infanticide?"

Dr. Turner's response, "The newspapers claimed white women to be insane in that case. In one case, a woman was white, but also English. She was expelled from the country. There was always an excuse."

Most thought infanticide was a way to scourge slavery and that the end of slavery did not stop infanticide.

The Savannah Morning News published an article on Sept. 18, 1873 claiming that infanticide was a way to relieve the burden, and the black

women were unfit to be free."

White women were thought to be insane, while black women were looked upon as barbaric and uncivilized.

One abolitionist, Lucy Stone Blackwell, approached Garner while leaving a courtroom and offered her a knife to kill her remaining children and herself.

While Margaret Garner's story was the base for the lecture, Dr. Turner gave other examples, such as that of Harriet Beecher Stowe's "Uncle Tom's Cabin."

This book was the second bestselling book of its time; only beat out by The Bible.

Stowe, a white woman in the North, justifies a slave woman, Cassy, whose first two children were sold into slavery and the third killed by its mother at only two weeks old.

Most cases of infanticide were dismissed, but to conceal the body

RACE | PAGE 6

'Tis the Season to Shop Local

By ZACH LOGAN

According to the National Retail Federation, Americans will each spend around \$800 for gifts this holiday season. And with the holidays quickly approaching, local Savannah businesses are hoping that those dollars will be spent with them.

Jackie Schott operates shopmysavannah.com, a website that features a number of small businesses located in the Coastal Empire. She says that Savannah is known for having a thriving small business community, which in turn, invests its money back into the local area.

"When anyone shops local, you're making a larger impact on the Savannah community," Schott said. "For every dollar spent locally, more stays in the local community as opposed to spending it at big box stores, like Target or TJ Maxx.

According to Schott, local business owners tend to support a variety of local events and organizations and when shoppers spend their money locally, they are helping these businesses support the community.

"Local owners care about city ordinances and how that impacts the city, they are invested in life here in Savannah and therefore they are more likely to be involved," Schott said. "By spending our money with them, we're allowing them to keep their doors open and continue the good work that they do in our Savannah community."

And when consumers shop locally, they could also be helping to support fellow Armstrong State University students. Amanda Pawlowski is currently a student of Armstrong's Baccalaureate Nursing Program. When Amanda isn't in

SHOP | PAGE 6

Ask a cop: Demystifying law enforcement

By ANDREW SUTPHEN

In a series of guest lectures from various arms of the criminal justice world, Professor Bill Griffin invited Lieutenant Hal Braswell to speak in his Ethical Theories and Moral Issues in Criminal Justice class on Nov. 5.

Braswell was introduced as a police officer although he made it clear that he felt one should always attempt to excel in their field: "I call myself a law enforcement professional."

Braswell went on to list his credentials. He has been a law enforcement professional for 16 years and a trainer at the Chatham Police Academy for 11 years. He works at Armstrong 15 to 18 hours a week. He received his masters in criminal justice from Armstrong. Braswell has several other certificates ranging from firearms training to a certificate in management.

During the lecture, a

student asked what a day in the life of a police officer was like. Lieutenant Braswell then broke down an average work day in terms of the types of crimes committed such as, "Patrolling during the day, it's mostly traffic related crimes and some day burglaries. After school, you've got some incidents involving school kids, at night there's domestic [abuse]. Late at night you've got more alcohol related situations."

He continued, "The call volume slows around 3am. Bad guys sleep too. Then it starts all over again around 6 a.m." Another student asked if police work was fun. Braswell answered, "It's an exciting and rewarding career. It's a tough job but it's always something different."

Several students in the criminal justice class plan to go into law enforcement. Braswell explained some of the qualifications needed to

COPS | PAGE 6

Documentary follows WWII veteran



Photo by Elizabeth Rhoney

By ROLANDO ZENTENO

Mending the Line, a biopic documentary on the life of WWII veteran Frank Moore, was featured in the Ogeechee Theatre Nov. 10 nearly 70 years after Moore last visited Savannah while on base at Fort Stewart.

As a soldier afoot in Norman soil, Moore came across the gore of war through firsthand experience. Many of them led to vicarious memories, some which he shared to a packed audience following the 45-minute

film.

"This one young lad's arm was shot off, holding on just by the flesh," he said. "I thought he was dead. He had lost so much blood. I tried to get him to respond and I couldn't do it. I took his belt off and tied his arm to his body."

"In 1989, at our first reunion I went to, we walked in and there he was. At first I couldn't figure out what was wrong. I was full of emotions. I told him: 'I thought you were dead! I knew you were dead, there was no response, I couldn't feel your heart or

anything.' He said: 'Frank, I could hear you, but I couldn't respond.'"

Even amid war, 21-year-old Moore kept an eye beyond the turmoil and on what he enjoyed the most: fly-fishing. He couldn't help but imagine what it would be like to dive beyond the banks of the French rivers. He wanted to let loose of his fly-fishing heart. He wanted to experience the rush of being on water. He wanted to feel.

The war came to an end, and Moore made his way back to the States. As the years went by, he took the toll of suffering from

post-traumatic stress disorder to the waters of the North Umpqua River in Oregon.

The years went by, but the memories did not. Moore began healing through water and fishing, but he never let go of his wish to one day fish that French river he once saw as a young soldier.

Mending the Line made his dream come true. 90-year-old Frank got to fish the river of his dreams.

Steve Engman directed the documentary and worked on it for 16 hours a day, six months straight. He spent so much time in production that by the end, he had become close friends with Frank.

"He is an extension of my family and I am an extension of his," he added. "Anytime that I am going through a really tough time in my life - which I actually went through while editing this film - he is there for me."

After three weeks in France, 32 production days, a crew of seven people, 12 terabytes of raw footage, and around \$100,000, the documentary finally made its way into the lineup of the Mountainfilm Festival.

"We selected the film to be in our festival, and then selected it to go out on a tour so that we could take

DOCUMENTARY | PAGE 6

Pirates Fall in First Round of PBC

By CALEB BAILEY
STAFF WRITER

The Armstrong Pirates soccer team hosted Clayton State in the quarterfinals of the Peach Belt Conference tournament on Nov. 4. The game was a rematch from the last game that Pirates lost before beginning their six game winning streak and it was the Lakers who edged the Pirates once again.

The Lakers got their scoring going early as the team's leading scorer Maria Marti Baris banged a wide open shot from just outside the box that beat Morgan Luckie in the 7th minute. Despite the early deficit, the Pirates fought back by taking the next four shots.

Sarah Olin seemed to have scored her 7th goal of the season in the 24th minute when she booted a shot in off a deflection, but the referee called offside and negated the tying goal. The Lakers responded just two minutes

later and pushed their lead to 2-0 when Bartis connected with Saidhbh Collins who blasted a shot into the upper corner of the net.

The Pirates went into the half trailing, but came back out fighting. Jenny Allen found Taylor Valley in the box who then beat Clayton State keeper Charlotte McCormack one-on-one for the team's first goal in the 63rd minute. It looked as though Olin would tie the game just a minute later, but McCormack made a diving save to preserve her team the win.

With the loss, the Pirates were eliminated from the PBC Tournament and had to wait until Monday to see if they would receive an "At-Large" berth into the NCAA Tournament. The team also fell to 13-4 with the loss.

"I think we didn't play as well as we needed in the first half obviously giving up the two goals," head coach Eric Faulconer said. "We turned



Freshman Ashley Green dribbles the ball for the Pirates.

the ball over at critical areas of field. We battled hard in second half. Taylor's goal gave us a chance and the girls played hard. In the end it wasn't enough and I'm proud of the effort. Moving forward we just got to sit and wait. It may not be good enough, but we are hoping to see how some of the end results play out."

The Pirates post-season fate was decided on Nov. 10 during the NCAA Division II women's soccer selection show. Armstrong was selected as the fourth seed in the Regional Tournament and will travel to Columbus, Ga on Friday, Nov. 14 to face off against the University of Wingate at 5 p.m.

Armstrong basketball falls short at "Battle By the Marsh"

By ERIC EVERSLEY
STAFF WRITER

Armstrong's women's basketball team fell to cross-town rival, Savannah State, 96-84 on Nov. 6 at the annual "Battle By The Marsh."

The final score doesn't do the game justice, as the first half was mostly an even contest.

The Pirates went into halftime trailing by just three points after a half court shot from Savannah State's Ezinne Kalu banked in as time expired. Five minutes into the second half Savannah State went on a scorching 22-8 run that would stretch the lead to 80-60.

"I felt like we are not a team to give up that many points," senior guard Dee Hayward said when asked about the big run. "It was a little disappointing, but it was a teaching point and moving forward we know that defense is the biggest thing that we have to work on. We have to show a little more heart in our defense, and bring the intensity everyday."

Hayward led the Pirates in scoring for the night with 21 points on 7-of-11 shooting. Preseason All Conference selection Brigitta Barta, contributed a double-double with 19 points and 16 rebounds, while Amber Howell chipped in 17 points.

Head coach Fala Bullock was pleased with the competitiveness, but notices what needs to be fine-tuned.

Bullock explained, "If we can concentrate on the team concept and being a defensive minded team we can be very good this season. We need our seniors to lead by example everyday and our team to buy in to the daily practices, that

way we can be on the same page and together."

On the men's side, the Pirates were also defeated by the Savannah State Tigers 66-51. This was the third straight year that Savannah State took home the "Battle By The Marsh" trophy.

This game was also competitive until late in the second half. The Pirates went into the intermission trailing close behind, 27-20, in a mostly defensive oriented game.

Armstrong shot only 31 percent from the floor in the first half hitting just 9-of-29 shots, while Savannah State went 10-of-32 from the floor shooting 31 percent. In the second half, the Pirates shrunk the lead to just four, 37-33, with 12:22 remaining, but the Tigers then went on a 10-1 run to build a double digit lead that would secure the win for Savannah State.

The Pirates did work hard defensively and edged the Tigers in rebounds despite having an undersized roster.

"My plan is to be quicker and a bit more tenacious defensively," head coach Evans Davis said. "Hopefully this will speed up the game and help minimize any height advantage an opposing team may have." Senior guard Kyle Callanan lead his team in assists last year and has big hopes for the upcoming regular season after finishing his first exhibition matchup. "We saw a lot of mistakes that we are correcting from the game that are going to make us better, but we saw some good things as well," Callanan said, "The goal for this season is to get better each and every day and to try to win a ring."

Volleyball suffers first Peach Belt Conference loss

By CAROLINA GARCIA
STAFF WRITER

The Armstrong Pirates suffered defeat on Nov. 6 against USC Aiken in the Convocation Center in Aiken, South Carolina.

USC Aiken ended with a 3-0 victory with set scores of 25-20, 25-22, and 25-22.

This loss ends the 43-match Peach Belt Conference regular season winning streak for the Pirates which dated back over two years.

Though the Pirates are the Peach Belt Conference's leading hitting team, they only hit .184 in the match, which is the lowest hitting

percentage since a 3-0 loss against Wingate University on September 13.

USC Aiken, on the other hand, led the game hitting .254 for the night.

Senior Stephanie Sfara led the Pirates with 12 kills, and sophomore Emily Wylie followed with 11 of her own. Senior Kamryn Sherman added 33 assists and 11 digs, and senior Morgan Hill led the Pirate defense with 12 digs.

Taylor Stratton led USC Aiken with 11 kills, while Hannah Tierney added 10 kills.

On Nov. 7 the Pirates fought back after their tough

loss to USC Aiken and closed out the 2014 regular season with a 3-0 conference victory against Lander in Greenwood, South Carolina with set scores of 25-16, 25-21, and 25-19.

With the win, the Pirates end the season 25-2 overall and 17-1 in the Peach Belt Conference. The Pirates also notched their fourth straight PBC title.

Armstrong started strong with a 10-4 lead in the fourth set. Sophomore Rachel Thompson's five kills led the Pirates in the first set. Lander fought back in the second set, gaining an early lead of 10-4, but sophomore Kayla Berns had a five-point service run,

which tied the set at 19-19. The Pirates scored five of the last seven points, taking the second set. The Pirates easily took the third set, allowing a .077 hitting percentage for Lander.

Thompson led the offense with a .500 hitting percentage, 12 kills, and only one error in 20 attacks. Sophomore Anna McGee notched 10 kills, and senior Kamryn Sherman added 42 assist while senior Morgan Hill led defense with 14 digs.

Armstrong, as the top seed, they hosted the first round game in the PBC Tournament on Nov. 11, against Francis Marion.

JOCK TALK WITH: TRAVIS JAUDON

The Alex Rodriguez Saga Continues

Alex Rodriguez just can't get out of his own way. The 39-year-old New York Yankees third baseman is in hot water again with Major League Baseball as he is now the target of steroid distribution allegations.

Rodriguez was suspended for 162 games by baseball in 2014 for the "use and possession of performance-enhancing drugs." In recent days, baseball officials have learned that Rodriguez confessed this much to DEA agents back in January.

A-Rod was one of nine players involved in the Bio-genesis steroids case that gained immunity from the government in exchange for testimony. Tony Bosch was the owner and founder of Bio-genesis, a shady steroid distributor based in South Florida. Bosch, or "Dr. T" as Rodriguez knew him, supplied PEDs to A-Rod, along with Ryan Braun, Francisco Cervelli, Melky Cabrera, Nelson Cruz, Manny

Ramirez, and others. When Bosch's practice was forced to shut down, Rodriguez (allegedly) paid for the PEDs of 20 Biogenesis customers in order to prevent Bosch from talking to authorities. As we now know, Bosch eventually did talk to the authorities. This is what led to the most recent Rodriguez allegations. Is it possible that Rodriguez can now be suspended by MLB again? This time, for the sale and distribution of steroids? For his sake, lets hope not.

It is clear to anyone that follows baseball that Alex Rodriguez is not your father's type of player. He isn't the first to arrive at the ballpark, and he isn't the last to leave.

Since arriving in New York, Rodriguez has basically been the darkest and largest stain on the fabric of baseball, and it now seems like that stain could get worse.

Although Rodriguez has, according to Ken Rosenthal, "a slim chance" of being suspended for distribution of

steroids, the fact that he is still involved in these investigations points to a larger problem in the A-Rod saga. The problem, expressed simply, is that the game of baseball has missed its opportunity to connect the dots of steroid usage in baseball. Sure, they have Rodriguez, his reputation is all but destroyed. However, just because they have uncovered the Rodriguez secrets doesn't mean that MLB really did anything of merit.

Steroids were clearly being distributed on a large scale throughout baseball directly under the noses of baseball's higher-ups; and therein is the problem.

Alex Rodriguez is like the fat kid that always gets cornered and tagged when playing hide-and-go-seek. He's the scapegoat, the poster boy for baseball's crackdown on PEDs. The latest news on Rodriguez doesn't change my opinion on him, but it also doesn't change my opinion on baseball.

The fact of the matter is

that A-Rod, like so many other players, got away with blatant cheating for a decade while MLB officials looked the other way. It is only now, some 15 years later, that baseball is trying to save face.

By nailing Rodriguez for everything he's worth, baseball can puff its chest out and say they solved the PED issue. But we know better than to believe that nonsense right? In reality, baseball failed. It failed us-the fans, by not taking preventative measures to stop the growth of steroids when it began in the late 1990's.

Now it seems A-Rod will pay the price for all players involved. I don't feel bad for Rodriguez, he probably deserves whatever is coming to him, but his continued saga should enlighten fans everywhere.

The man cheated, but let me ask you a closing question: Which one concerns you more as a fan? The fact that A-Rod cheated, or the fact that he did it so easily?



MCT

The Skinny Rhetoric

By JESSICA BENE

The phrases “Real women have curves,” “No one wants to cuddle a stick,” “Girl, you need some meat on those bones, don’t starve yourself” have dominated my life since I was a teen. Innocently ordering a salad at a restaurant became a daunting task when constantly answered with “I think you should order a burger, you don’t need a salad,” by countless strangers. I am a happy 5’, size zero woman, by the work of a fast metabolism—not an eating disorder. Check-ups with a doctor were the only time the words “healthy” and “average” were used to describe

my body.

Why is it that our media is plastered with images and rhetoric meant to make women feel the need to strive for hour-glass waists, large breasts and butts, but still manage to have a “thigh gap” when it is not a realistic portrait of the average woman’s body type? Media and celebrities’ attempts at accepting “real” and “curvy” women create an entirely different problem; ostracizing any women who do not fit the new “in” body type.

Women come in all shapes and sizes. I applaud the shift from promoting unhealthy ideals by companies like Aerie who launched their Spring 2014 campaign of #AerieReal boasting that

none of their models are airbrushed. This is how the term “real women” should be used. It should define women are natural and untouched by digital editing tools. However, it should not define one body type as what “real” women look like.

I am naturally healthy and happy; I do not starve myself to be what I am, and I don’t promote outrageous diets for others to conform to my body type. Nevertheless, according to what most media claims a “real” woman to be, I do not fit—am I to think that because I am not curvy with a Barbie sized waist, I am not a real woman? If my body type does not classify me as a real woman, then what am I?

Common body type ide-

als in the media are incredibly contradictory, but all of them are shoved in the faces of women on a daily basis. Browsing the internet you’ll find 1,000 ways to “get bikini ready”, campaigns like the Fat Acceptance Movement, and then campaigns like “Say No to Size 0” and “0 is not a size”. Rarely will one find articles in print or on the web that say simply to be healthy in your body, and not to strive for any of these confusing ideals. If I want to be a “real” woman, and “real” women have curves, then should I not be striving to get those toned, lean muscles in the gym? But, then people will call me “chunky” or “fat”, when I’m just “curvy”. When will we realize that these con-

fusing, contradictory ideals are merely opinions of others that we shouldn’t hold ourselves to? A woman cannot be thin, curvy, muscular, size 12, size zero all at the same time.

Attempts like those to accept or promote positive body image always leave another body type out. Why should a size 12 model feel the need to bash a size zero model to promote health? In response to the “Say No to Size 0” campaign, I say this—instead of criticizing another size, why not support and spread the idea of healthy representations of average women in the modeling industry? If a model is healthy as a size 0, I do not feel that she should be criticized for

her size in an attempt to promote another. By choosing to promote a healthy and satisfied lifestyle for women, body positivity will be spread in the place of insecurities.

I am a size zero. I am a real woman. I do not judge women who are not a size zero, do or don’t have big breasts, tiny waists, absent love handles. I applaud the women who do not let the media and outrageous, unattainable standards change their confidence in their bodies. Instead of saying no to a specific size, I would urge women to say to no false notions of what “real” women look like and instead find out what a real woman is by looking in the mirror, and at the other women surrounding them.

Carnal Knowledge

A weekly sex column

The sexualization of breast cancer awareness

By BILLIE AMATUS-SALAAM AND MICHELLE POMPEI

We’re taking a break from our usual M.O. of dispensing sexual health information to the masses to address an important issue related to health and our bodies. After reading The Inkwell’s article on Kappa Sigma’s “Save Second Base” fundraising event, we decided to address the sexualization of breast cancer awareness and prevention.

Like many things in our society, sex is used to draw attention in advertising, movies, music, and of course, awareness about a myriad of health issues. It can be used for humor, to be tongue-in-cheek and a little clever. “Save the Ta-Ta’s” and “Save Second Base” - it’s all meant to be fun and cutesy, and to get people to rally around a great cause. But

the messages campaigns like this send can be damaging in their own right. At the very least they bring up questions you should think about:

When sex is used in health campaigns, where do you draw the line? When sex is used to raise money for a disease that overwhelmingly affects women, is this ethical? Breast cancer awareness already has been subject to pink-washing and commodification - how many products boasting pink ribbons do you see in stores? What you don’t see, or hear, are the stories of women who are in the latter stages of the illness. Should our focus shift from all things pink and “I Heart Boobies” bracelets to women’s experiences? What do breast cancer campaigns that use sex say about women? What do they say to women who are

going through breast cancer?

When men take over a woman’s illness (yes, we know men can get breast cancer, but we’re talking statistics here) in a way in which serves their own purpose (to save breasts for sex) it sends the message that women are sexual objects. It implies that a woman’s life is only worth saving because of her breasts. It implies that the only reason why you should support awareness and prevention efforts is so that you can continue to get sexual gratification from boobs.

This dehumanizes women and minimizes the very real fight for survival. A woman’s life should not be reduced to body parts, just as it would be inappropriate for prostate cancer awareness to be all about losing one’s ability to stimulate their partner’s p-spot. That cam-

paign might feature a box of forgotten sex toys for boys and some cheeky (pun-intended) slogan. It could be amusing, but would it really address the issue? Keep in mind the goal of breast cancer awareness and prevention (as with other health awareness campaigns) is ensuring the health and well-being of the whole person.

And what happens when a woman has to undergo a mastectomy? What if she loses the very thing that rallied people to donate their time and money? If sexualized breast cancer awareness campaigns imply that it is the woman’s breasts that make the woman worth saving, how might she feel losing what gave her value? Many women already feel less of woman after having lost their hair due to treatment, or after having undergone a

mastectomy or double mastectomy. Do we really want campaigns that could perpetuate negative self-perception among breast cancer survivors?

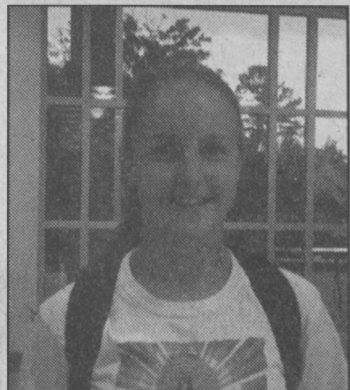
While we understand none of this may have been the intent behind “Save Second Base” and similar efforts, it’s still important to reflect on whether or not your efforts are having a truly positive impact. It’s important to take a step back and question if you are sending messages that could be harmful, or could reduce a very real disease to something catchy or sexy.

So why not a “Save the Women” campaign? Simply put, it ain’t sexy. But maybe how we talk about breast cancer awareness and prevention doesn’t have to be. We think it’s worth exploring other ways to get people’s attention about this issue.

It also may be time to shift our focus to women’s health issues that you can’t come up with a sexy campaign for. There are less sexy threats to women’s health like domestic violence, heart disease, and lung cancer. None of these can be sexualized so they don’t draw the same attention as breast cancer - which gets a whole month of pink wearing, ribbon toting media hype. We think awesome things could happen if we were to take the enthusiasm and supportive spirit that drives breast cancer awareness events and channel that into spreading awareness about health issues that never get quite the same spotlight, and into messages that make it clear that it’s the whole person which matters.

CAMPUS VOICES:

What’s your favorite dish at Thanksgiving?



Seafood, salmon, brussle sprouts, and sweet potatoes. It’s different and sweet potatoes are my favorite.

Randei Schoroedel
Freshman
Biology



My family does country style. Turkey, cornbread, pumpkin pie, and sweet corn casserole. I love seeing all of my family together.

Brooke Standard
Rehab Science
Freshman



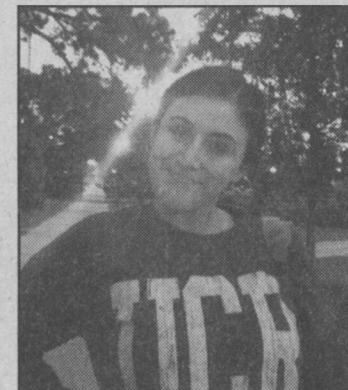
Fried turkey. I get my very own turkey breast!

Justine Scrutchins
Senior
Theater



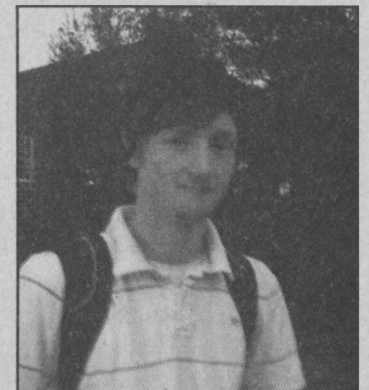
Cranberry sauce. Because it’s cranberry sauce.

Walter Pigford
Theater
Junior



We do scallop potatoes with bacon and cheese. I love it because I hate turkey.

Mira Fazzah
Chemical Engineering
Sophomore



Sweet potato casserole. It’s sweet and it’s not even candy. It adds a certain sweetness to dinner.

Brandon Martin
Computer Engineering
Freshman

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Hip-Hop Summit Celebrates Underground Music Scene

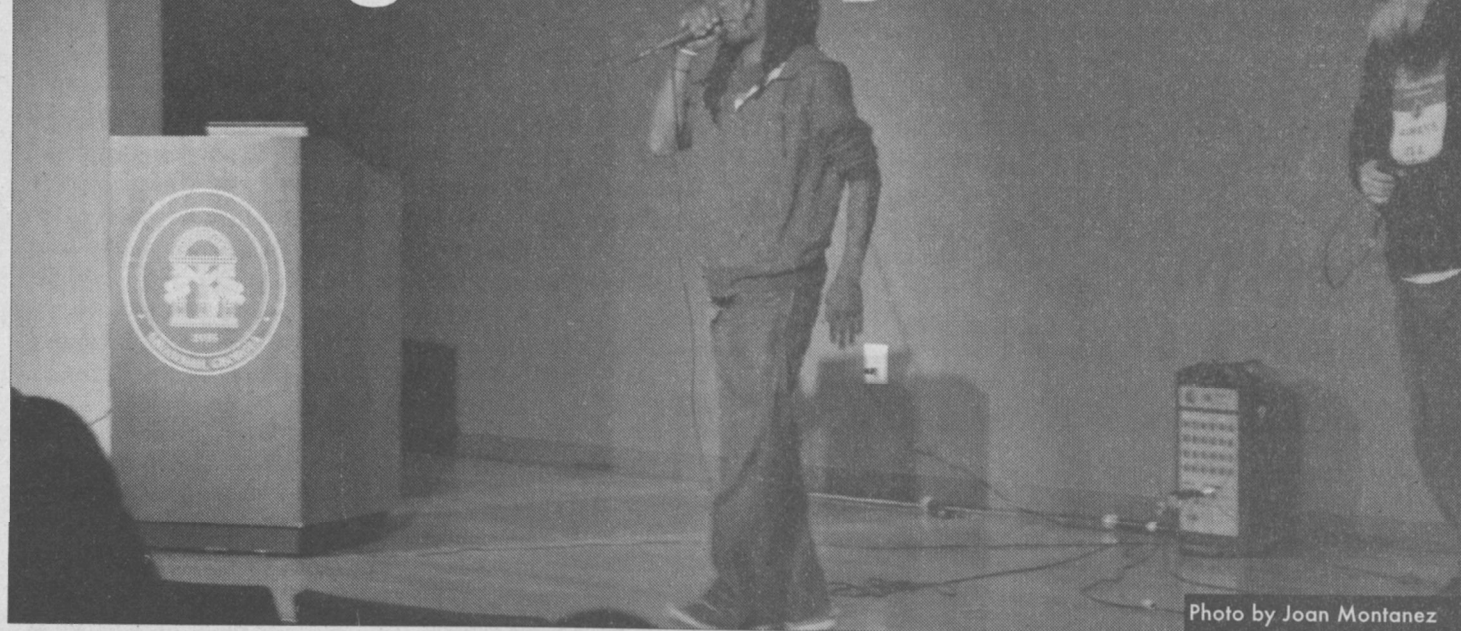


Photo by Joan Montanez

By JOAN MONTANEZ

In honor of Diversity Week 2014, Armstrong hosted Hip-Hop Summit: Unsigned Hype to entertain and educate through Hip-Hop music. A panel discussion was held about making it in the music industry.

From the chaotic Bronx to the "chill" style of Cali; from East Coast vs. West Coast to autotune, Hip-Hop has evolved in so many directions.

We hear about Snoop Dogg, Drake, 2Pac and Biggie, but many don't realize that there is an entire underground movement.

Armstrong took the time to find some well-recognized, local artists: Knife, Basik Lee and Miggs. They came to Armstrong to shine some light on the music industry and what it takes to be a breakthrough artist.

The three artists captivated the audience's attention by

being blunt and honest with their discussion and letting Armstrong know that Hip-Hop isn't only what you see in the mainstream media or what we hear on the radio. Hip-Hop has more to it than the glitz and glam: it is an art and a profession that these three progressive artists take seriously. They explained how important it is for them to keep their integrity as artists.

"Music is food for the soul, I'm not going to feed you anything that I am not going to eat," Basik Lee said. Knife explained, "I will gladly sell what I do, but I don't have this capitalist mentality to go and get the money. I will do it because I want to."

Miggs has no problem getting paid for his craft, but remarked, "But if you want to change me? No, I'm good."

Between the three of them, they explained that it is a battle to do what you love because



there are people constantly trying to tell you how to do it. But ultimately, each has a different goal and a different drive.

"Rapping is the one thing that I do with 100% confidence. I want to go down as the best rapper to be around," Knife told the audience.

Miggs is getting ready to go on tour throughout the East Coast, along with Basik Lee. Pursuing what they love is not a hassle, rather it's a

passionate goal. There isn't anything stopping them from achieving it, either. Those that attended the event were also entertained by the artists free-styling and dropping some words of wisdom. Basik Lee beat-boxed, while Miggs and Knife free-styled about objects the audience gave them. The Hip-Hop Summit was a great way to educate on the life of underground Hip-Hop artists with some great talent showcasing.

'Interstellar' is a sci-fi mix of pragmatism vs. sentimentality

By TODD PERKINS

Christopher Nolan has established himself as a master filmmaker. After making "Memento" and "The Dark Knight", he challenged conventional filmmaking by not only altering expectations regarding certain genres such as mystery/thriller and superhero movies, but by also inserting philosophical concepts into his stories in a way that both surprised and provoked audiences.

With "Inception" Nolan created a brand that guaranteed both style and substance, and this is the key to the success of his films.

Now comes his latest film "Interstellar", a work that features his biggest landscape to date while also containing one of the more emotional and sentimental storylines of all his films.

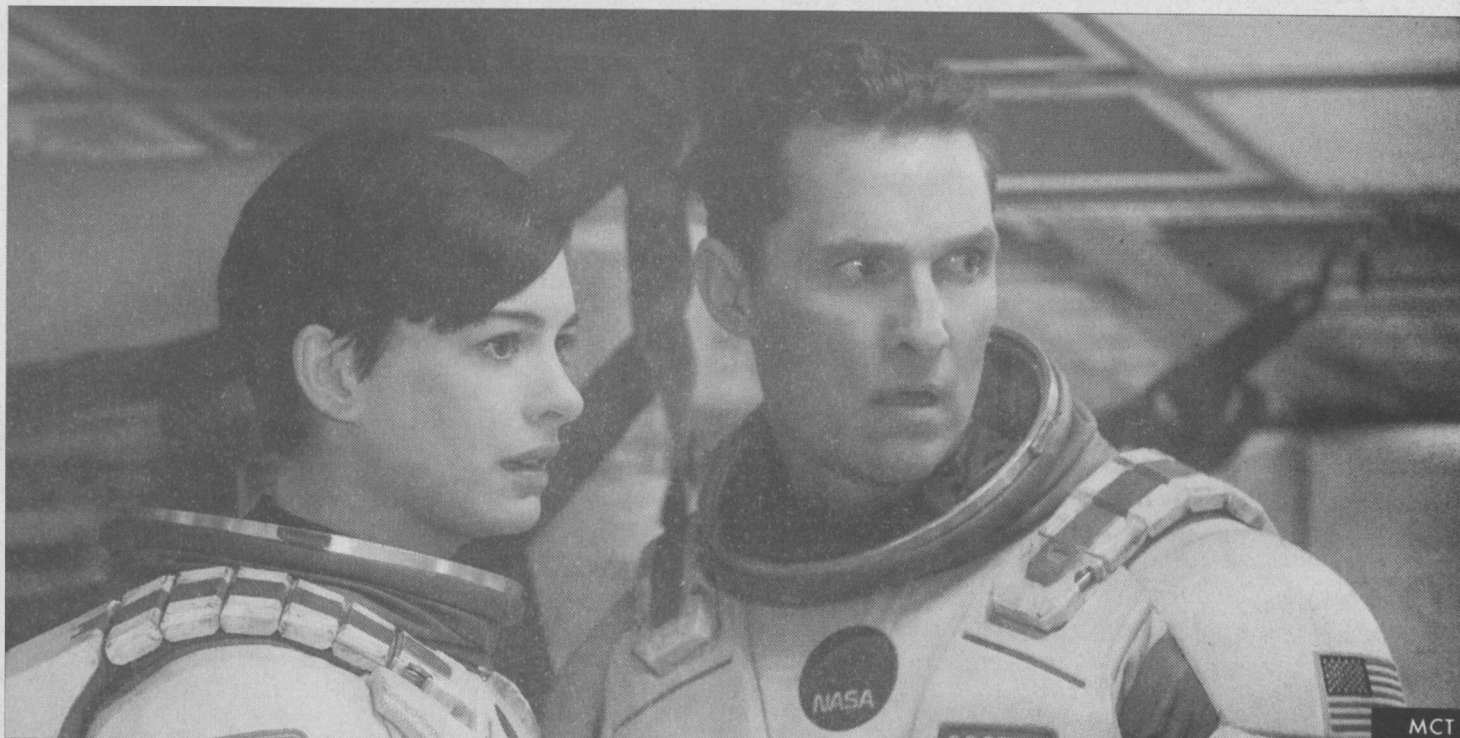
Matthew McConaughey stars as Cooper, an ex NASA pilot who now works as a farmer in a time where Earth has rejected its crops resulting in severe world hunger. After discovering a secret team of NASA scientists working on a last effort to save mankind, he is selected to join a group consisting of Dr. Brand (Anne Hathaway), Dr. Romilly (David Gyasi), Dr. Doyle (Wes Bentley), and a robot called TARS (voiced by Bill Irwin) to find a planet in another solar system that is suitable for

sustaining human life.

The film is a visual spectacle of special effects, practical and digital locations, and emotion. Nolan knows how to showcase the visual effects in a way that is simultaneously dazzling and unnoticeable, the CGI elements seamlessly blend in.

What he does best is encompass the actors within the visuals in a way that depends on both to tell a story rather than solely relying on one. It is common place for a filmmaker to use actors and dialogue to carry the audience through a story, but Nolan allows his visuals to stand out rather than bury his picture with expositional hodgepodge.

Though this is an effects heavy movie, there is plenty for the actors to do. McConaughey is terrific as Cooper, an everyman put through extraordinary circumstances. It would be easy for an actor to blend into the action and high-concept science fiction, but he steers the emotional focus onto his character and his desperate attempt to return to Earth to see his children. Hathaway and company are also solid in their respective roles even if they are given less to do. Michael Caine is given his obligatory supporting role, this being his sixth appearance in a Nolan film, as the scientist who sends the astronauts on their mission. He manages to do something slightly different with the part than viewers



would initially expect. Other standouts include John Lithgow, Ellen Burstyn, and Jessica Chastain, who give a subtly powerful performance with very little screen time.

Being completely honest, this is not Christopher Nolan's best film. There is a constant fight between pragmatism and sentimentality throughout, and the director allows for the emotional elements to fully take over during the last act of the film, which feels rather jolting for viewers. Despite a brilliant reliance

on visuals, there are still moments that rely heavily on exposition. This comes across as unrealistic as these are scientists discussing basic concepts with other scientists, and there is one staggeringly surprising plot point that should have been done away with altogether. Even though there are flaws, with amazing its special effects, stellar performances, and an intelligent sci-fi premise that channels Spielberg, Kubrick, and Tarkovsky, it is easy to see that "Interstellar" is still a masterpiece.

UPCOMING EVENTS Nov. 13- 17

Nov 13

- Savannah Coffee Roasters- Lunch & Learn at Savannah Coffee Roasters 12p.m.
- Lecture by U.N. officer at Savannah State University 12:30 p.m.
- Master Class Series: Taste of 700 Drayton at The Mansion on Forsyth Park 1:30 p.m.
- 'Gone With the Wind' at Mars Theatre 6 p.m.
- Live music with Cc Witt at B. Tillman 6:30 p.m.
- Vinyl Appreciation Night at Foxy Loxy 7 p.m.
- Live music with DieAlps! And Whaleboat at Graveface Records & Curiosities 7 p.m.
- Live music with Main Street Trio at Ampersand 10 p.m.

Asbury Memorial Theatre 7:30 p.m.

Nov 15

- Savannah Food and Wine Festival at Downtown Savannah
- Forsyth Farmers' Market Fall Family Fun Day at Forsyth Park 9 a.m.
- Telfair Art Fair at Telfair Square 10 a.m.
- Taste of Savannah at Ellis Square 1 p.m.
- Taste of Savannah (Food and Wine Festival) at Ellis Square 1 p.m.
- Arty Party at Telfair Square 7 p.m.
- 'Kitchen Witches' at Black Box Theater of the Tybee Arts Association 7:30 p.m.
- 'The Fantasticks' at Asbury Memorial Theatre 7:30 p.m.
- Live music with Keb' Mo' at The Lucas Theatre 8 p.m.
- Live music with Saint Francis at Mars Theatre 8 p.m.

Nov 14

- Savannah Food and Wine Festival at Downtown Savannah
- Fall Fridays Noon-Time Concert Series at Trinity United Methodist Church 12:15 p.m.
- River Street Stroll (Food and Wine Festival) at River Street Rousakis Plaza 5:30 p.m.
- Candlelight Home Tour at Downtown Savannah 5:30 p.m.
- Free Movies in the Park: 'Blind Side' at Bryant Commons amphitheater 6:30 p.m.
- Telfair Art Fair Arty Party at Telfair Square 7 p.m.
- 'Gone with the Wind' at Mars Theatre 7 p.m.
- 'Kitchen Witches' at Black Box Theater of the Tybee Arts Association 7:30 p.m.- 9 p.m.
- 'The Fantasticks' at

Nov 16

- Savannah Food and Wine Festival at Downtown Savannah
- Telfair Art Fair at Telfair Square 12 p.m.
- Jazz and Bubbles Brunch at Aqua Star Restaurant 12:30 p.m.
- 'Kitchen Witches' at Black Box Theater of the Tybee Arts Association 3 p.m.
- 'The Fantasticks' at Asbury Memorial Theater 3 p.m.

Nov. 17

- Costuming classes at The Guild Hall 5 p.m.
- 'Kitchen Witches' at Black Box Theater of the Tybee Arts Association 7:30 p.m.
- Autumn Benefits Fair at Senior Citizens Inc. 2 p.m.

Silver screen

Rating: 4 out of 5



Directed by Christopher Nolan
Produced by Christopher Nolan
Rated PG-13

Starring Matthew McConaughey, Anne Hathaway, Jessica Chastain



Work by Patricia E. Sabree

Sobree featured in City Market Art Gallery

By MARI GLOVER

The City Market Art Gallery is the perfect place to spend a free afternoon. The two-story building consists of over 20 different art studios and galleries. Here, you are likely to stumble upon Sabree's Gallery of the Arts.

Upon entering the gallery, visitors are greeted by bold, brilliant colors that spill out of the canvases and consume the senses.

Each work features a different scene in which love and family seem to be the central focus. The exhibit's featured work, entitled "Oh Chick", is a combination of eye-catching patterns and colors. The painting also features her distinctive work of incorporating different textures, like corn and feathers, into her art. This gives the painting even more life with a 3D effect.

Sitting to the bottom right of the painting was the artist herself, Patricia E. Sabree. Widely known as Sabree, she is a Nationally Acclaimed Authentic Gullah artist.

"I was raised in the culture, this is my legacy," Sabree said. "I am part of the land, the land is a part of me, so when I create a picture it is an extension of Gullah culture."

Gullah Geechee culture spans back to the 1800s, where freed slaves would gather along the coast and coastal islands in small farming communities. They usually participated in sharecropping, growing everything under the sun.



Sabree shares her childhood experiences on the farm, "All of my youth we did the farming. We raised tobacco, cotton, corn, cucumbers you name it!"

These coastal Gullah communities stretched from North Carolina to St. John's Florida, and as deep as 30 miles inland. In fact, the Low Country area itself is deeply enriched with Gullah culture. This part of Savannah's heritage often times seems to go unacknowledged.

Sabree is passionate about the importance of ancestry and self-worth. Being one of fifteen children, Sabree shares how many of her paintings tell of childhood memories. Others portray values that were bestowed upon her through spending time with her extensive family.

Beginning her career as a high school art teacher, Sabree was driven to step outside of education

to enable herself to share her legacy with the general public.

"You've got to know your history, that's why a lot of African-American kids, they just don't understand how important they are," Sabree said. "The culture is so rich and there is so much story telling into it."

Sabree draws much of her inspiration for her works from the relationship she had with her mother. In turn, she works closely with her daughters, who are also impassioned with the ideals of Gullah culture. With prints starting at fifteen dollars, Sabree has works affordable for all budgets. Her gallery is located on the second floor of the City Market Art Center Studios, 219 W Bryan St.

Though Sabree's Gallery of the Arts is open daily until 6 p.m, her work can be accessed anytime at www.sabreesgallery.com.

Masquers opens 'The Birds : A Modern Adaptation'

By CHARLES NORTON

Walk around anywhere backstage at Jenkins Hall and you will see feathers of every color wafting about. That's because the ASU Masquers have been rehearsing for its hysterically funny, final play of the fall semester.

Nov. 13 will mark the opening of ASU Masquers play, "The Birds: A Modern Adaptation," by Don Zolidis. The modern farce is based on the Aristophanes play, "The Birds" written around 414 BC.

The plot begins with two miscreants fed up with a world of petty problems in Athens. They decide to flee to the Kingdom of the Birds for a simpler life.

The two friends scheme up a plan to turn the kingdom into a powerful utopia with their only obstacle being the wrath of the Gods. It is a hilarious, satirical take on the issues that make a modern society tick like urban sprawl, therapy, bigotry, credit cards, pollution, wealthy corporations, shifty insurance salesmen, and yes, Home Depot. This all occurs while remaining faithful to the themes of the original Aristophanes version.

Dr. Peter Mellen feels like Zoldis' adaptation captures the essence of the Aristophanes comedy, but the updates have been made to reflect icons of modern society that people are familiar with. Many of the same

problems that plagued ancient Greece are still evident in our modern world. "Crowded cities, crooked politicians, religious beliefs and the general feeling that everyone is out to get you still exist today," Mellen said. "The very utopia that the men sought to create, eventually became the corrupt city that they previously had fled."

The setting of the play is the Kingdom of the Birds, oddly resembling a modern landfill. The collaborative visions of Mellen and Technical Director, Megan Baptiste-Field are located in the sky between Mount Olympus and the earth.

The two men, Pisthataerus and Eulipides, played by Tristan Carlson and Daniel J. Hilton, respectfully ascend a mountaintop to the kingdom. Here they convince Epops, the king of the birds and former human, to create a new utopia by building a wall separating humanity from the Gods.

The birds, who are representative of the Greek chorus, speak in rhyming couplets and argue amongst themselves constantly, ignoring the power of the king. Fearful of the humans at first, they eventually welcome them into the flock, making them honorary birds.

Finally, the men take control of the kingdom and take the Gods to task with disastrous, yet absurdly amusing results.

"The script is funny and finds the humor in bad situations," A senior

theater major named Hilton said. "Every night gets even more clever and entertaining because everyone does something new."

The play is a great way to reduce stress and laugh and enjoy the evening as students prepare for the final push at the end of the semester.

Costume designer, Vicci Lanciotti-Towns found some specific challenges for the play. While the bird characters are dressed in human clothing, all costumes were designed to reflect the specific species of bird or animal portrayed. She felt the materials used to construct the costumes could be difficult to work with at times, "This has been such a fun show, but the feathers and fur are everywhere!" she said.

Performances of "The Birds: A Modern Adaptation," are Nov. 13 thru Nov. 16 at 7:30 pm along with a Sunday Matinee at 3 pm.

Tickets are now available at the Fine Arts Box Office from noon-3 p.m. Monday through Friday, or can be purchased online at tickets.armstrong.edu. Tickets may also be purchased at the Jenkins Hall Box Office one hour before the performance.

Discounts are available to military, seniors, alumni association members, students and children. Armstrong students, faculty, and staff are free of charge with a valid PirateCard.

Inside Graveface Records and Curiosities with Ryan Graveface

By BRADLEY MULLIS

Ryan Graveface sits on the stoop facing the back of his shop, Graveface Records and Curiosities, mulling over his years of owning his own business(es).

"A lot of people told me not to do it," he says, aimlessly tucking a strand of hair behind his ear as he recounts his past. "Bruce, who used to run Kranky Records, told me to not start a label. He said that it would be a disservice to the bands I was working with, since I split up my time between several different jobs and touring at that point. I wish I had listened, and taken more time to learn about the business before I got involved. But here I am."

In addition to running his own record label, record store, and venue, Graveface also runs his own promotional company, Noisy Ghost PR, with Michelle King. He also plays in or contributes music to bands such as Dreamend, The Casket Girls, Black Moth Super Rainbow, Monster Movie, and others.

"I'm constantly busy," says Graveface. "I'll fall asleep working on my laptop at 5 a.m. and I'll wake up with my fingertips still glued to the keyboard."

Ryan created his Graveface Record label in 2002 when he lived in Chicago. The label lay dormant for a while as he divided his time between touring in three different bands and working two jobs at the time. When he eventually moved down to Savannah, he saw real success as he opened his shop in 2011, which gave him a place to house his label.

When Graveface opened his doors, he had told no one about the store. He stocked his shelves



Photo by Bradley Mullis

with his own personal record collection and hoped for the best. Three years later, he's looking back on what his opening day led to.

"I really opened the store because I didn't have any place to shop," Graveface said. "Savannah doesn't really have any record stores and it was kind of a bummer. And as my label was starting to grow in size, I began pressing more and more records and I needed a place to store them. At that point, I realized that actually selling my label's records out of my own store would just make things so much easier for me. So that's what I did."

The most interesting thing about Graveface's cumulative work is that it all stems from his own paranoia. In the early 2000's when he was splitting his time between three different bands and writing music, he found out very quickly that he didn't trust many label owners.

"I wanted to retain the rights to my own music," Graveface said, scuffing his shoe along the wooden step that lay at his feet. "I wanted to make sure that I was

in control of what I had made. Which is why I created the label."

This is not to say that Graveface is solely focused on constant control. "I'm looking to branch out a little bit right now," he said. "I'm getting one of my bands to put out on a record on a different label just to see how it goes."

It's this constant thirst for change that makes Graveface such a multifaceted individual, as he doggedly seeks to improve his many companies and musical acts in new and creative ways.

"I know that I'm never going to be one of the big guys in the music industry," Ryan says, as he stands to his feet, "But I don't really care about that. I'm happy with what I have and I'm happy with what I have left to do."

Graveface Records and Curiosities is located on 40th Street and Bull Street and contains a vast selection of records, as well as a very friendly and knowledgeable staff. Give their facebook page a like for updates on shows and new shipments of records at <https://www.facebook.com/mcpsociety>

U Style

By EMILY SMITH



AUREN RUKAMP

Junior, Cell and Molecular Biology major

WHAT IS YOUR FAVORITE SEASON TO DRESS FOR?
Summer, I hate layers. My go-to is a sundress with wedges or flats

WHERE DO YOU GET STYLE INSPIRATION FROM?
Lily Pulitzer or whatever strikes my interest.

WHERE DO YOU SHOP?
Boutiques around Savannah: Trunk 13, Fabrik, James Gunn, Copper Penny, Palm Avenue, Red Dress Boutique, and online. There are so many more options online.

WHAT STYLE ADVICE DO YOU HAVE FOR STUDENTS?
Dress in what compliments your body type the best. Wear pretty, vibrant colors.

ASU Technical Director Megan Baptiste-Field Impresses audiences at ASU

By CHARLES NORTON

If you attend a play at Jenkins Hall, either on the Mainstage or in the Black Box, chances are, you have seen a set designed by University of North Carolina School of the Arts alum and Assistant Professor at Armstrong State University, Megan Baptiste-Field.

In addition to teaching theater classes, Professor Baptiste-Field serves as Design and Production/Technical Director for the ASU theater department. This is the Francetown, CT resident's sixth year at Armstrong-her fourth as a full time faculty member.

Professor Baptiste-Field has been involved in art and theater since first grade. Both of her parents were educators who exposed her to the arts, and took her to see plays in Boston, MA, such as "The Nutcracker," and art museums. "My parents were very supportive and strong proponents of education," Field said. "They supported my interests and career choices 100 percent."

Field began acting in grade school, but those interests began to change when she was a junior in high school after meeting a guest Technical Designer. She started painting, lighting, and building sets, along with learning the art of stage management. The designer required the actors to contribute to productions by assisting with set construction. Field loved the technical aspects of theatre so much that she quit acting to concentrate on theater production.

Her first job after she graduated from Hollins University in Roanoke, VA, was working for the Tony award winning, Godspeed Opera House in East Haddam, CT. Four days later she met designer, Howard Jones. The high standards she learned from him eventually led her to grad school, where ironically, he was her Professor.

"He was a demanding professional designer that expected perfection," She said. After she received her M.F.A., Field worked professionally in both film and theater, but teaching at a university has offered new challenges to her.

"Managing the educational integrity of students and the artistic integrity of our productions, and trying to follow the standard practices of the industry while navigating the challenges of fluctuating budgets, the size of the labor pool, and frankly, not enough hours in the day, are the biggest challenges," She said.

Other challenges she has faced have been designing more shows in less time, and designing multiple shows simultaneously, have become common to her. Commitment to the productions and to the technical theater students have helped her become better as a designer. Walter Pigford, senior theater student and shop foreman for the theater considers her presence in the theater crucial. "Even when I am working in the shop, I am always learning. Megan (Baptiste-Field) is always patient and always teaching better ways of doing things," he said.

Field would like to see more people get involved in theater either by working on, acting in, or simply attending a production. "Theater is an important way to learn how humans interact and understand each other, and it's unique because it is dependent on the collaboration between the artists and the audience," she said.

Many students on campus wonder how they can get involved with the performing arts. Many students want to be engaged with the process, but have no desire to act. According to Field, the best way to get involved is to take a theatre class for credit like Stagecraft.

There are many theater classes available for non-theater majors. Students get to learn about tools and safety, while experiencing different techniques for producing shows in the Black Box and on the Mainstage. "It is very interesting for students to see the process of working on a show and seeing the end result of their hard work," Field said.

Another great way to get involved in theater is to attend auditions for shows, and fill out a form to help with non-acting roles like ushering, lighting, sound, scene painting, costumes, construction, and props. It is always busy backstage during productions.

Theater Professor Pam Sears has observed that if someone were to stand in the lobby at Jenkins Hall, it would seem quiet, almost as if there is no one in the building. "But walk through the lobby to anywhere backstage, and usually there are up to twenty people working behind the scenes-all being led and supervised by Professor Field," Sears said. Sears admires how conscientious Field is in keeping the students, crews, and the audiences safe at all times while ensuring that a positive theater experience is had by all.

It is not all work and no play for Field. In her spare time she loves the outdoors-rock climbing, camping and hiking-anything outside activity to reduce the stress of working long hours indoors. She ran a half-marathon in last week's Rocken-Roll Marathon.

Field takes her inspiration from artists who take risks outside the box, and from people who have opinions they are not afraid to voice. People who have broken the mold from Mark Rothko to Brancusi, and performance artists/political activists like the Guerrilla Girls. She encourages everyone to experience a museum or theater.

Shop

FROM PAGE 1

lab or studying for her next exam, she is running her own business, Amanda's Tanning Studio, located in Georgetown.

Amanda expects to be pretty busy within the next couple of weeks selling lots of gifts cards and tanning products. She mentions that by having her own small business, she is able to operate in a way that is different from the bigger tanning studios.

"I think our customers like us, because we do not require them to join lengthy memberships, where they feel obligated to tan for a long period of time. Basically, if someone wants to just tan one time, we allow them to do that without having to join a membership," says Amanda.

Other businesses are also planning to be busy within the next few weeks. Emily Rice is a

recent graduate of Armstrong State University and is the store manager at J.Paige Boutique located on Whitmarsh Island. Rice said November and December are usually busy months for the store and daily sales increase during the holidays.

An experience at J. Paige is

different from shopping at the retail chains in Savannah. "Our customer service is number one. We always provide customers with elite service and love to play dress up with them. Our style is also funky and bold. We offer looks that not many stores carry" Rice said.

Race

FROM PAGE 1

could result in jail time as well as a fine.

Jonathan Hatala found this intriguing, as he asked, "How can a person who isn't a citizen be charged?"

Dr. Turner's response, "There were different laws for blacks and whites. It wasn't until the 14th amendment that blacks gained the right to be citizens."

While the portrait and case of Margaret Garner was a way for abolitionist to expose slavery, the artist, who fought for the Confederates,

intended for it to be depicted as an act of heroism.

Displaying Garner to be a hero for she had the power to destroy capital investment.

However, it brought trouble for all women.

Dr. Chris Hendricks asked a question that had yet to be answered after the lecture. "What happened to Garner?"

"She was returned to Kentucky, but her story became lost. It is said that her owner tried to sell her, but she jumped off the boat on the way back," Dr. Turner ended.

Cops

FROM PAGE 1

join the Chatham county police force: "You have to be at least 18 years old and have a high-school diploma. You must have a clean record; no felonies or felony arrests. If you were even arrested for a felony charge but it was dropped down to a misdemeanor, you would be disqualified."

He then added, "And you would have to pass a drug test of course. No domestic violence on your record because that would disqualify you from having a gun. No disregard for the law. That means if you have many arrests or several speeding tickets in

a short period of time that would disqualify you. Also no drug charges."

He said a college degree is not necessary but it's beneficial. "Having a degree will open doors. The field is becoming more and more competitive."

Things got a little more serious when a student asked about the police departments policy involving suicide by police and also specifically shooting to kill. Braswell responds by firmly saying, "Law enforcement professionals are not trained to shoot to kill. We are trained to stop the threat."

At one point during the lecture Griffin asked the Lieutenant to explain what the average officer carries

on duty. Braswell replied, "Kevlar vest, duty belt, handgun, a walkie talkie, an expandable metal baton, a taser, latex gloves, a pair of handcuffs, pepper spray and a pocket knife, which can be a very useful tool."

A student then asked if being pepper sprayed is part of basic training. Braswell smiled, "Yes. I'll be pepper spraying about twenty people later this week." Another student asked Braswell what his opinion was on wearable cameras for police, he answered, "I'm for it. It can vindicate officers but when we screw up it'll show that too. As a cop you're always under the microscope." He then joked, "And all that for 30k."

Poverty

FROM PAGE 1

to worry about on a weekly basis. The weeks are timed out and 'families' are evaluated by how well they did monetarily during the allotted five minutes that's supposed to represent a week."

The Poverty Simulation came to Savannah thanks to Susanne Donovan.

It was developed in Missouri in 1990 to raise awareness in businesses of how they might be affecting needy families.

Donovan said, "We brought it to Savannah in 2004 because it was a form of learning that the community hadn't seen before. It's under the umbrella of experiential learning and puts the lesson in the hands of those participating in the kit."

Walk around the room and the sound of many voices talking

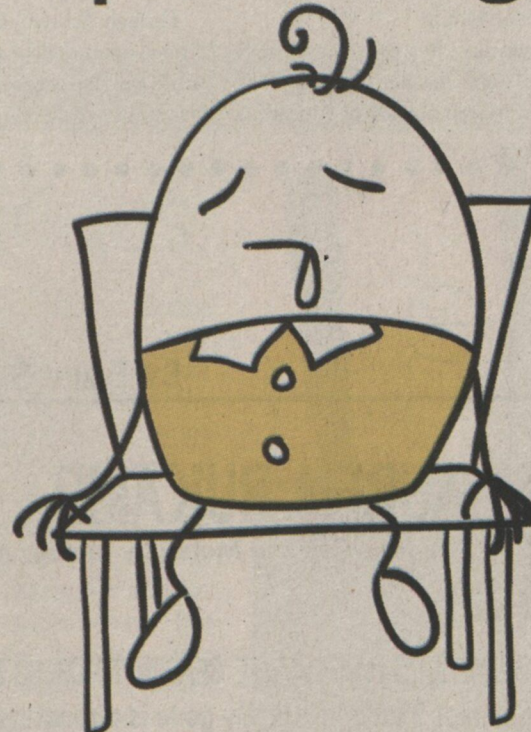
frantically over how they're going to afford groceries this week and students hurriedly trying to write down possible expenses.

Kristin Singleton, who is a parent, says that during the summer time she has to budget in feeding her two kids whereas during the school year she relies on free and reduced lunch to feed her kids. Singleton stated, "It's definitely a struggle and gives me a lot of insight into the life of those much less-fortunate than me. Today gives me a whole new appreciation for my meal-plan I had while I was living on campus and the ramen noodles I just stocked in my cabinets at home!"

The poverty simulation doesn't just stop with Armstrong. Step Up Savannah hopes to improve the simulation and keep offering it at different intuitions and businesses across Savannah: "We recently took it to a local high-school," Donovan says, "and I look forward to it becoming an annual event throughout all Savannah."

College Health Tip #10

Don't pull all-nighters.



Get 7-8 hours of sleep.
In bed at night, not in class.



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Contact: chief.inkwell@gmail.com

or manager.inkwell@gmail.com

or tony.morris@armstrong.edu (The Inkwell's faculty advisor)